VI 10

At the Piano

miller

FUN AND PHRASING

By

DOROTHY GAYNOR BLAKE

OLIVER DITSON COMPANY

MADE IN U. S. A.

FUN AND PHRASING

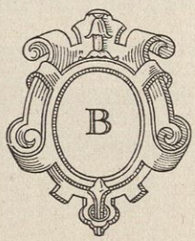
AT THE PIANO

BY

DOROTHY GAYNOR BLAKE

AUTHOR OF

A First How-Do-You-Do to the Piano



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PREFACE

THESE pieces have been written especially to help in the teaching of phrasing. They are not in rapid tempo; there are few big stretches; and they are most effective when played with little or no pedal. There must be much contrast of tone, and the melodies are so written that they will naturally predominate. But of foremost importance is the phrasing. The hand must remain on the keyboard, the fingers linking the tones into a perfect legato wherever the phrases are marked; and at the end of each phrase the hand must be raised clear of the keys so as to make a complete break. This should be the chief goal; and the simplicity of the other technical demands upon the player should make him able, at an early age and with small hands, to master that down-up motion which is the breathing of piano music. The verses are intended to create atmosphere, stir the imagination, provide a reason for the rhythms and phrasing, and guide the general interpretation.

DOROTHY GAYNOR BLAKE

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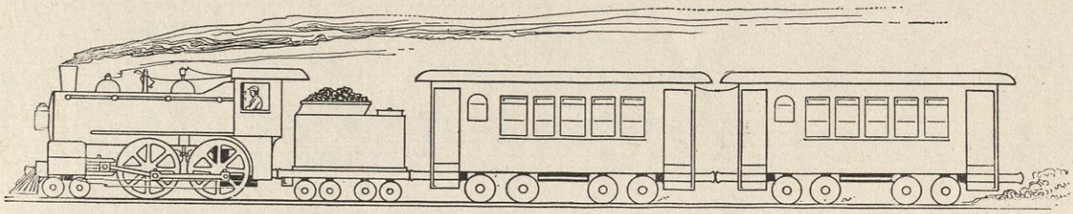

THE TRAIN

All aboard! All aboard! ALL ABOARD——!!

With a pull and a tug and a chug, chug-a-chug
The engine starts its journey;
And it rattles along till the wheels sing a song,
Sing a song — (chug-a-chug) all along — (chug-a-chug)
The way — chug-a-chug, chug-a-chug, chug-a-chug.
As it sings along the track (chug-a-chug)
You can hear it echo back (chug-a-chug)
Chug-a-chug (chug-a-chug[echo]), chug-a-chug (chug-a-chug[echo]),
Chug-a-chug, you hear it say.
So it pulls and it tugs and it chug, chug-a-chugs
Till it nears its destination,
Then it pants and it groans, and it puffs and it moans
Till it chugs right up and stops — at the
Sta--tion.

DOROTHY GAYNOR BLAKE

1. THE TRAIN

DOROTHY GAYNOR BLAKE

Introduction
With spirit

the train starts
slowly,

PIANO

f

mf

laboriously

gradual accelerando

Grade II-III

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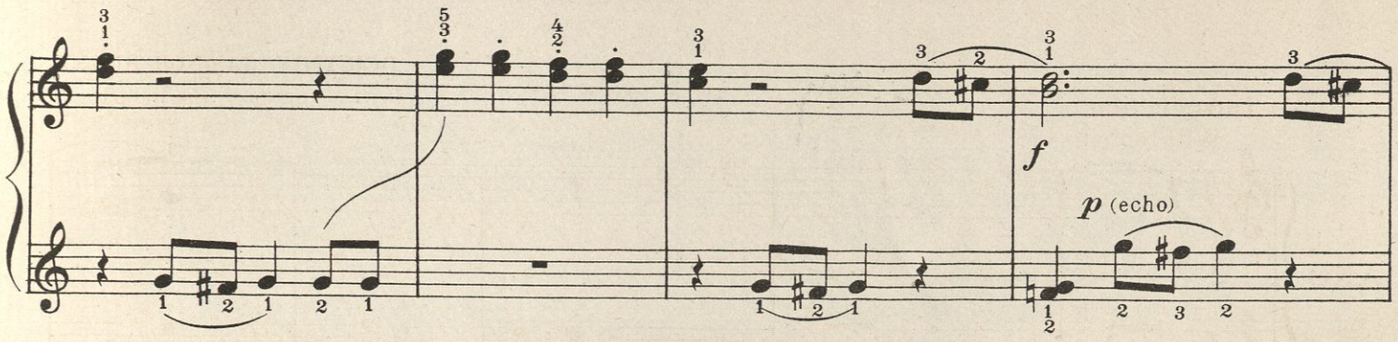
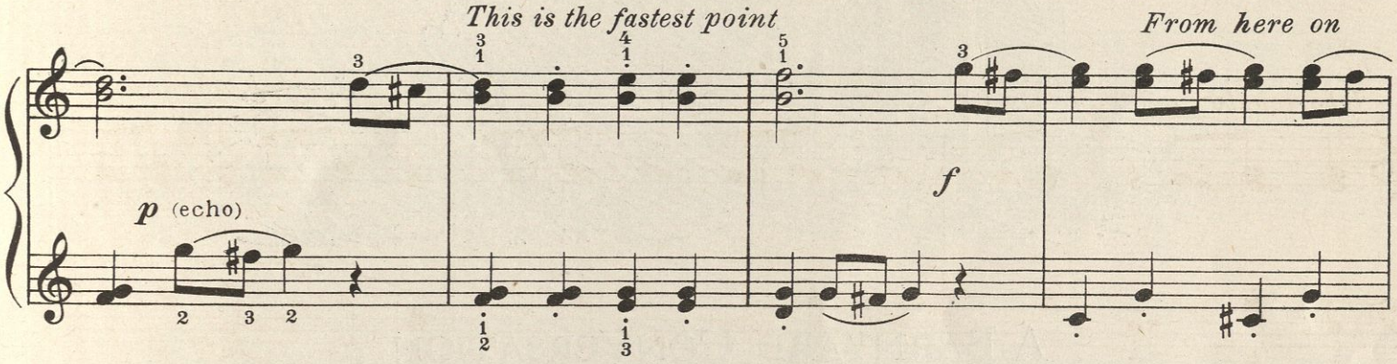
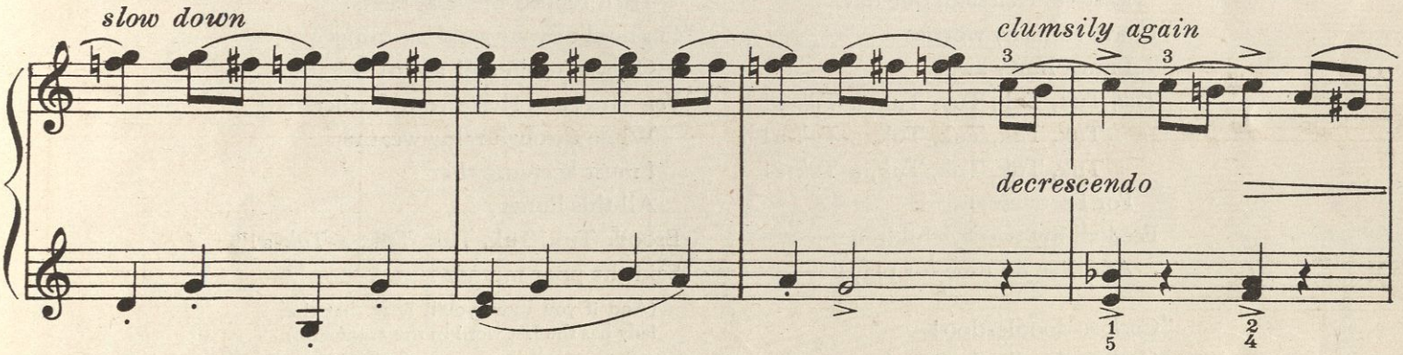
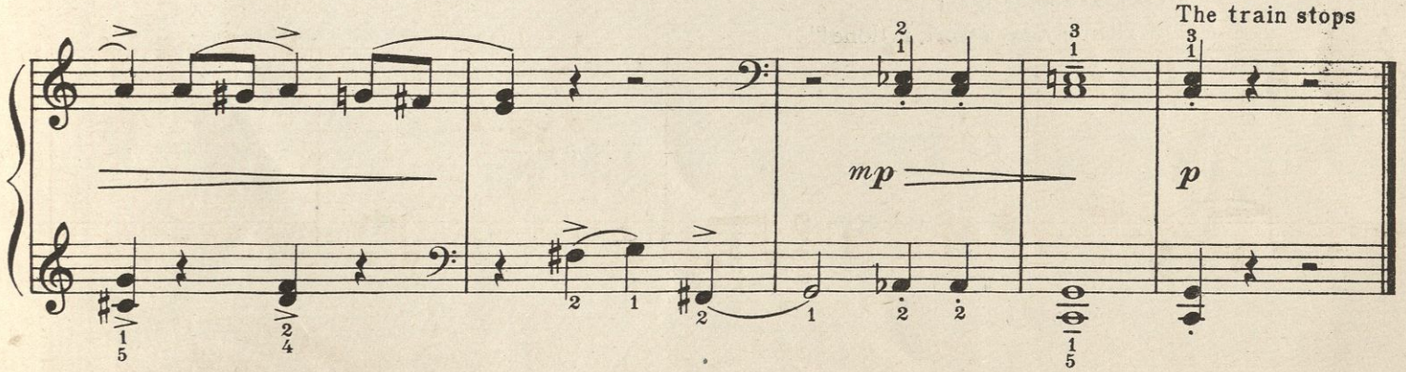
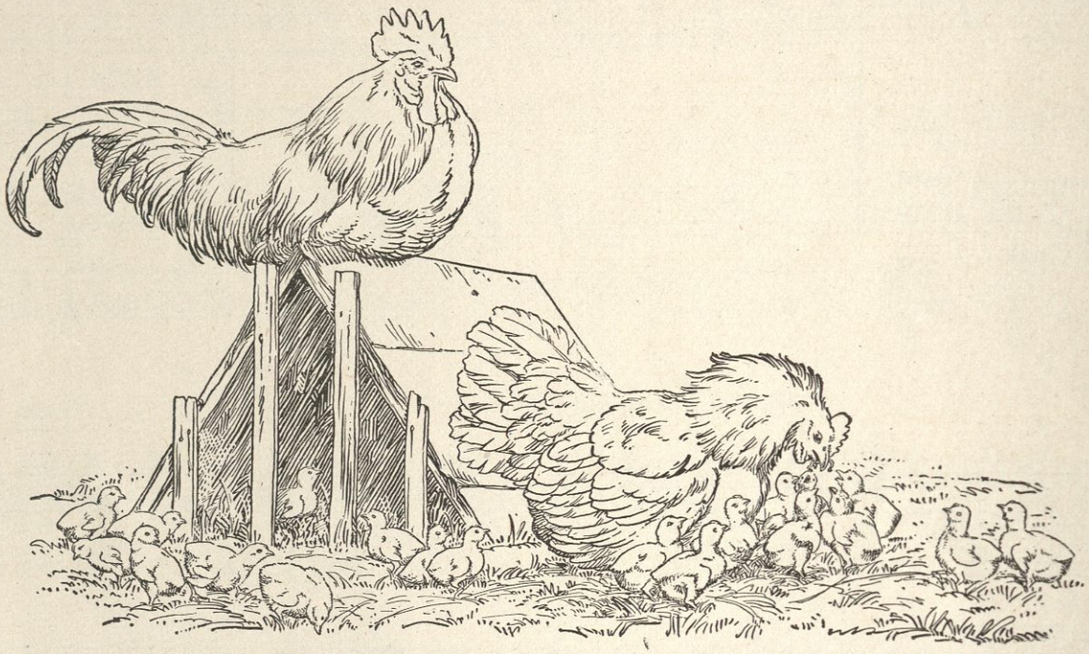

f
p (echo)


This is the fastest point
From here on
p (echo)
f


slow down
clumsily again
decrescendo


The train stops
mp
p



A Barnyard Conversation

"*Tuk*, Tuk, Tuk, Tuk, Tuk, a-*Tuk*-a"
Mistress Hen said, one day,
"I have so many worries
I must hurry away.
Tuk, Tuk, Tuk, Tuk, Tuk, a-*Tuk*-a!
Tuk, Tuk, Tuk, Tuk, a-*Tuk*-a!
Tuk, Tuk, Tuk, Tuk, a-*Tuk*-a!
For I scratch and
Feed all my twenty children
And I've no time for play."

"*Cock*-a-doodle-doo!
Cock-a-doodle-doo!
I announce each new morning
Cock-a-doodle-doo!
Cock-a-doodle-doo!
Then *my* day's work is done!"

"*Tuk*, Tuk, Tuk, Tuk, Tuk, a-*Tuk*-a!"
Then replied Mistress Hen,
"I'm tired of your good morning
Crowed again and again!
You strut and shake your feathers
While through rainy weather
I must keep together
All this hungry
Brood. Tuk, Tuk, Tuk, Tuk, a-*Tuk*-a!"
Said the poor mother hen.

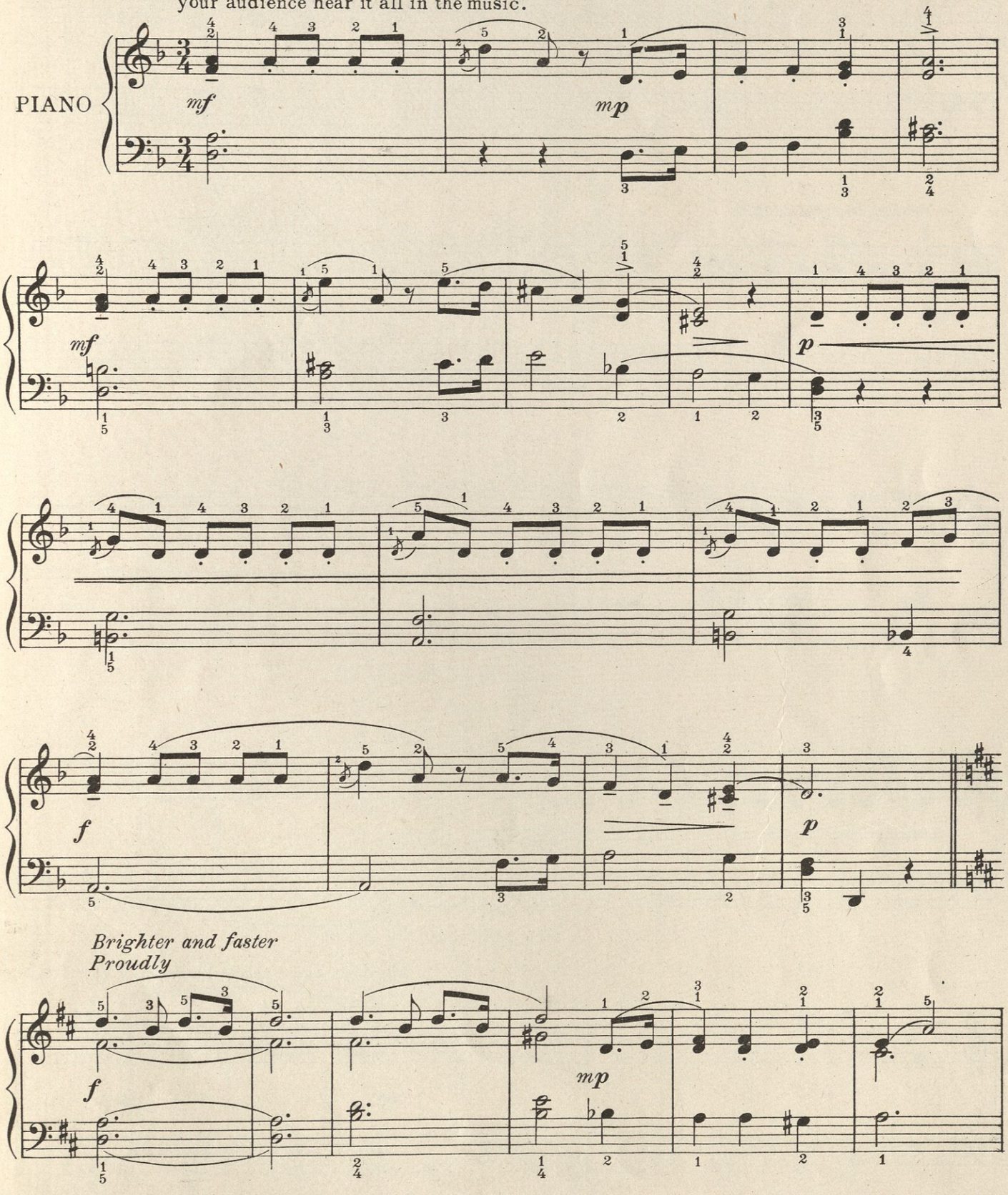
(And if you listen you'll hear that the lady has the last word in the argument.)

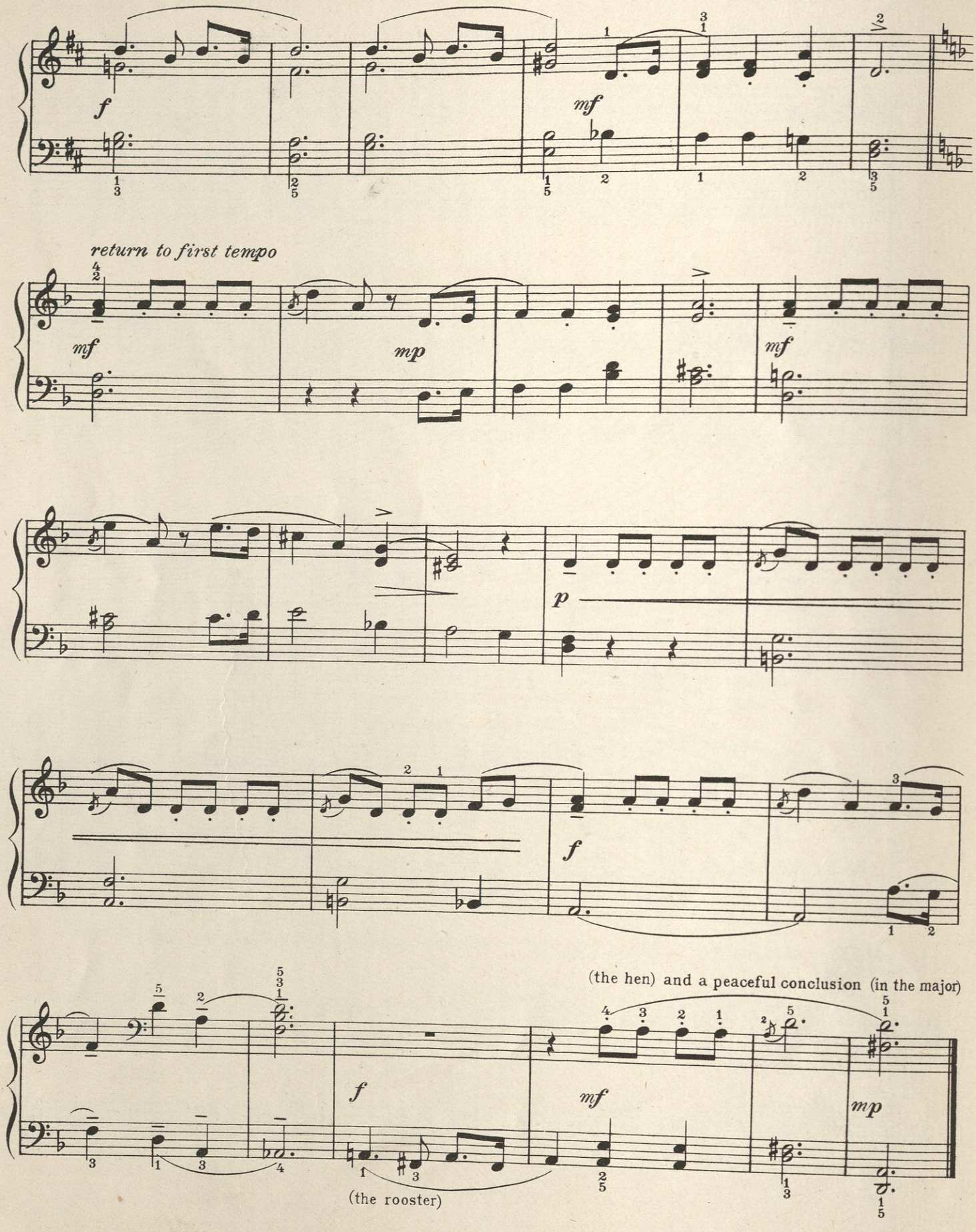
Dorothy Gaynor Blake

2. A BARNYARD CONVERSATION

Slowly – Think of the verse. Then make your audience hear it all in the music.

DOROTHY GAYNOR BLAKE




f
mf
return to first tempo
mf
mp
mf
p
f
(the hen) and a peaceful conclusion (in the major)
f
mf
mp
(the rooster)

Robin, Robin Redbreast

Robin, Robin Redbreast,
  Is it *you* I hear?
Why, the winter's scarcely over
  Robin, Robin dear!
Robin, Robin Redbreast,
  You *must* have come too soon.
How could you mistake drear
  March for lovely June?

Child, 'twas no mistake
  I come to sing for you
Jonquils I must wake and
  Early violets blue.
They, like you, must wait
  Until they hear me sing
Before they're sure its really, really
  Time—for—Spring.

Dorothy Gaynor Blake

3. ROBIN, ROBIN RED-BREAST

To be played slowly - with a delicate touch and careful separation of the phrases so that it will sound like a real "chirrup"

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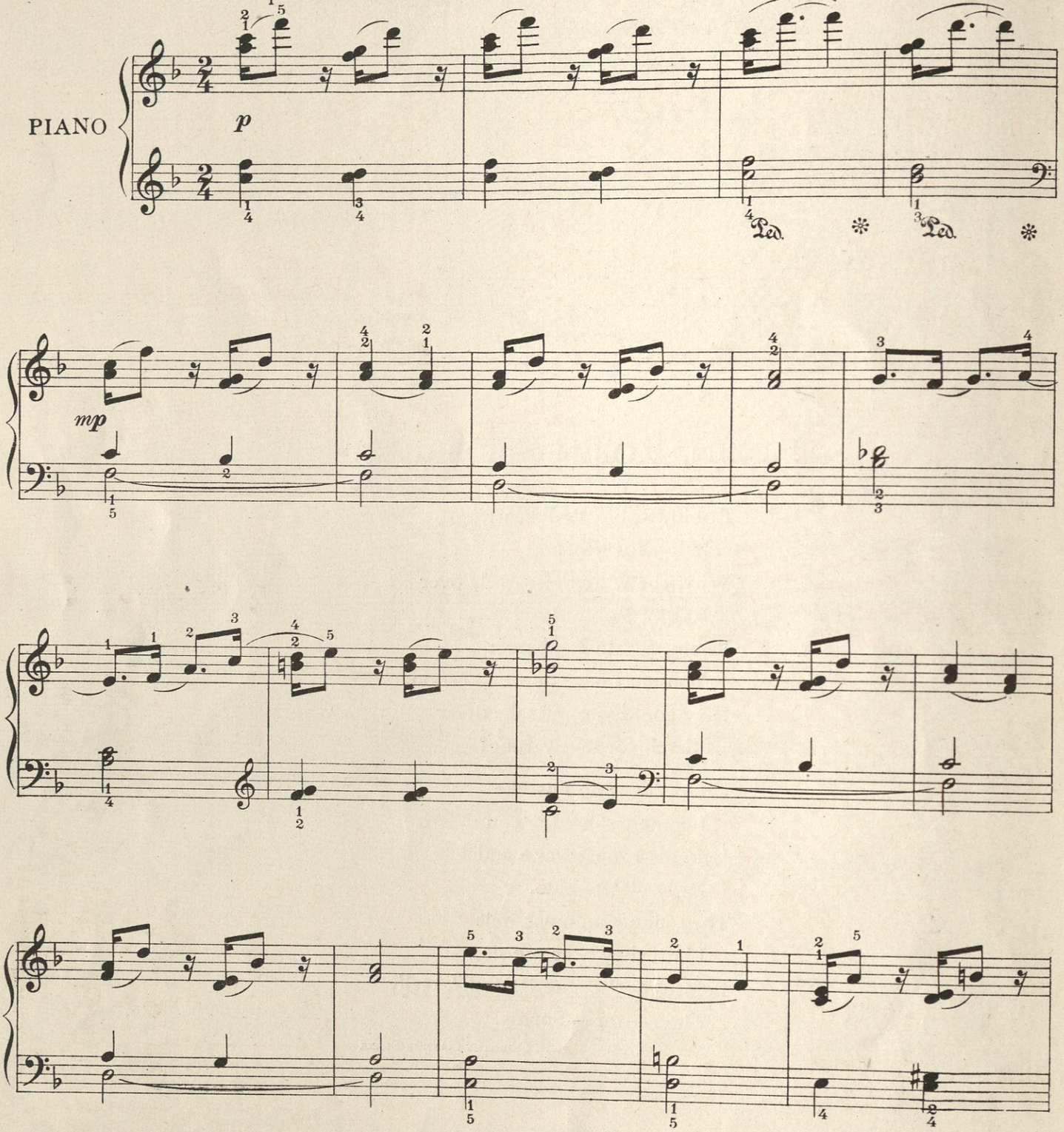
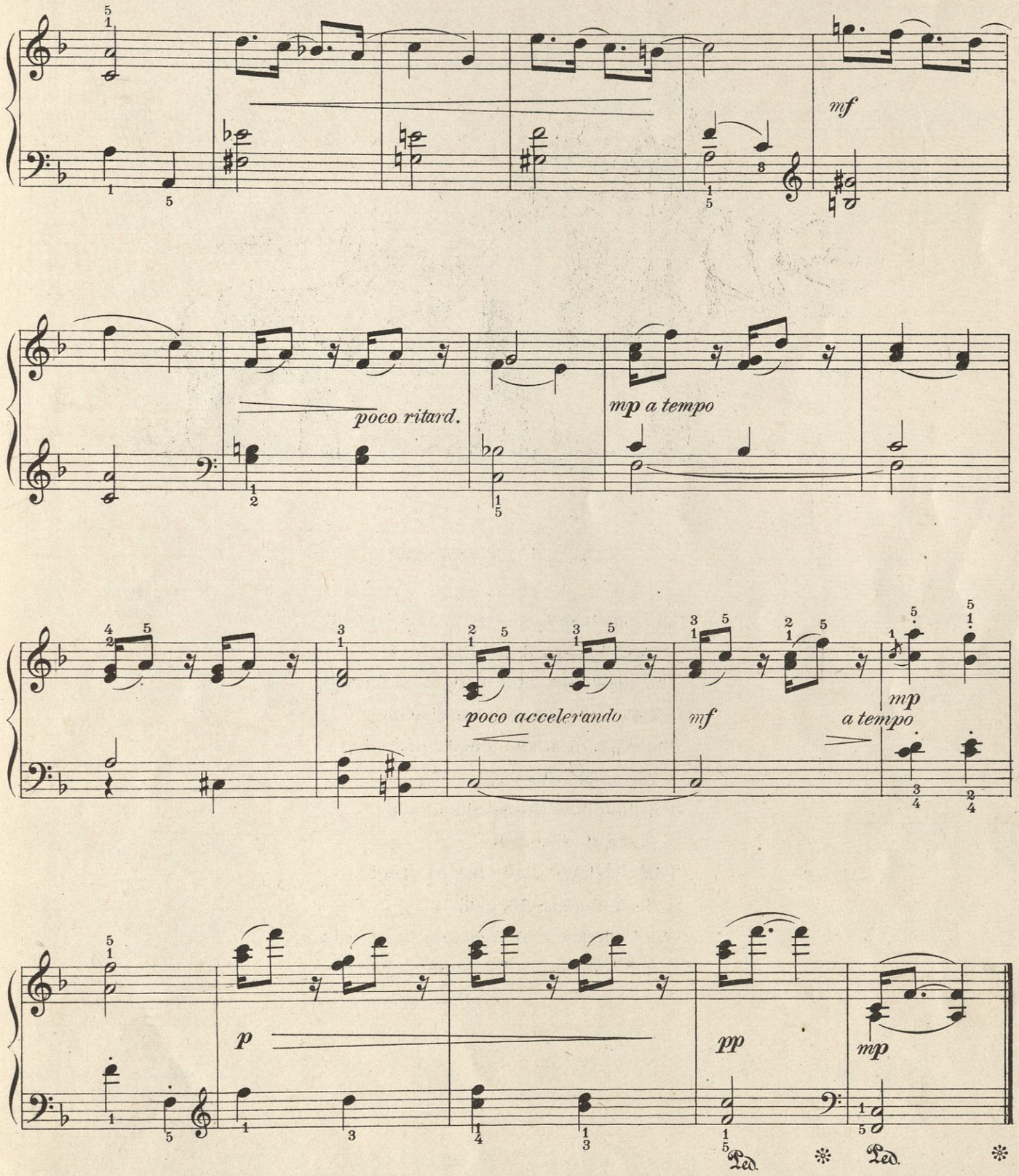
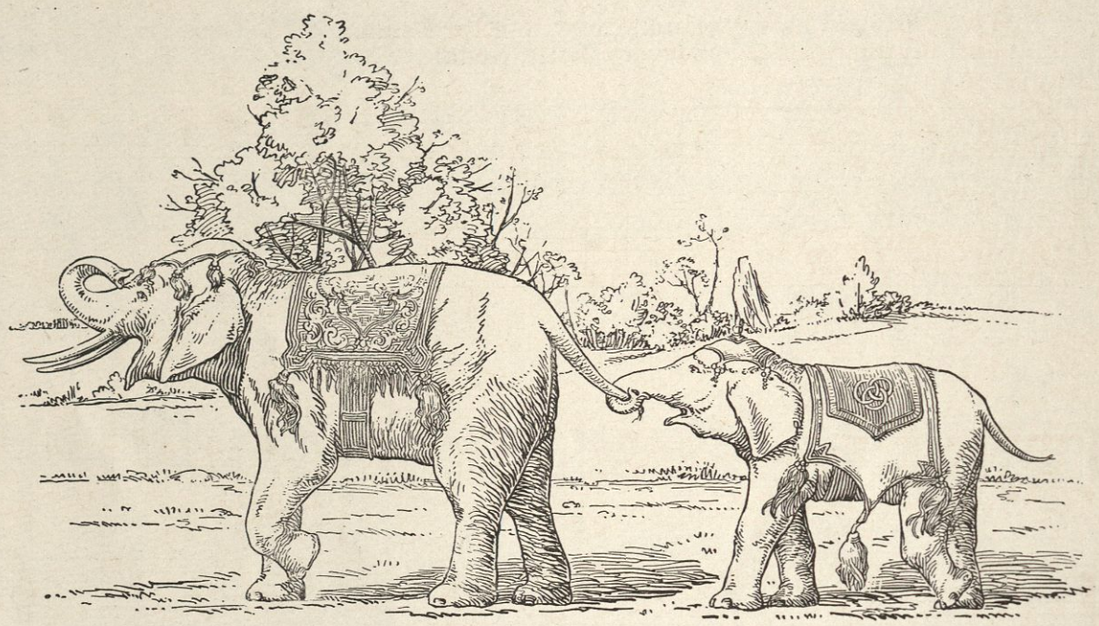



mf
poco ritard.
mp a tempo
poco accelerando
mf
mp
a tempo
p
pp
mp
Ped.
Ped.



The Elephant

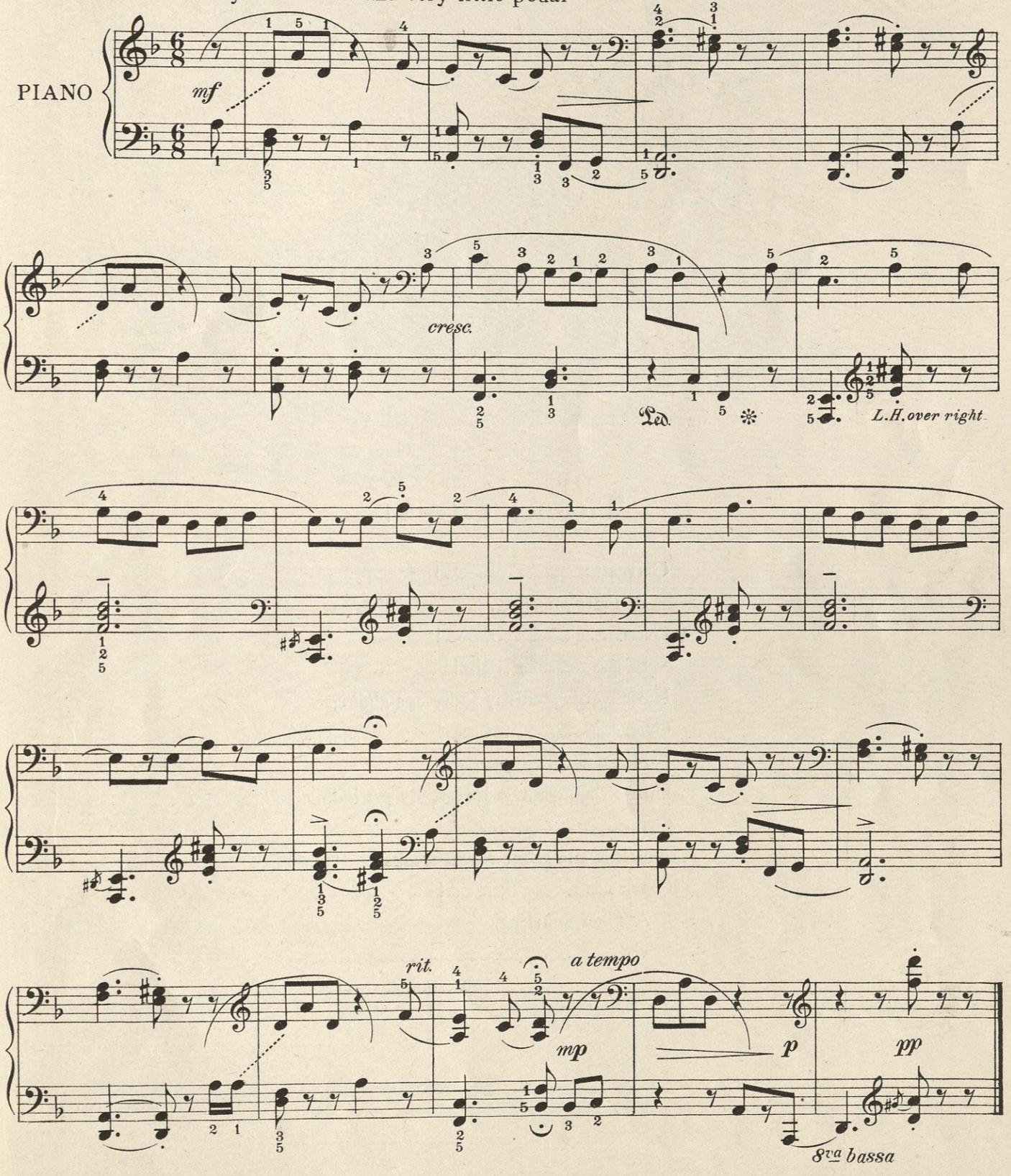
The elephant's ears are big and rough,
And her trunk is long.
The elephant's skin is thick and tough,
Her tusks are shiny and strong.
She came from the jungles of India,
Far across the sea,
To show how funny the animals
Over there can be.
The elephant's baby has to drink
From a great big pail,
And whenever the two go out to walk
He holds onto his mother's tail.

Dorothy Gaynor Blake

4. THE ELEPHANT

DOROTHY GAYNOR BLAKE

To be played slowly, clumsily, with expression
and rhythmic stress and very little pedal



TIGER! TIGER!

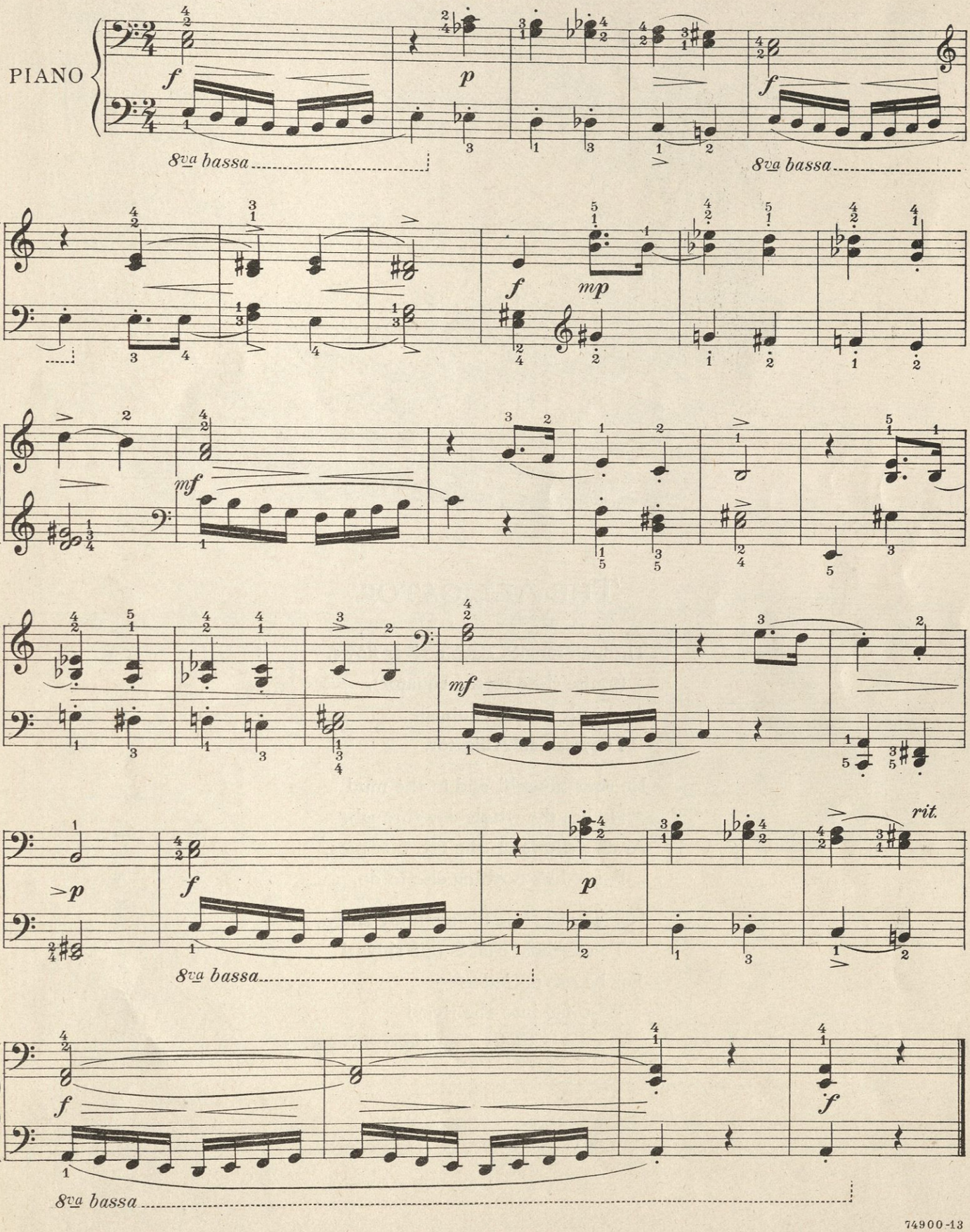
Grrrr~~~~~~~~~~~~~~~!
  A Tiger *prowling*,
Grrrr~~~~~~~~~~~~~~~!
  In the dead of night!
Hark to his stealthy footsteps *gliding*
Grrrr~~~~~~~~~~~~~~~!
  Not a birdling peeps;
Hunts through the forest, always *hiding*
Grrrr~~~~~~~~~~~~~~~!
  While the great world sleeps.
Grrrr~~~~~~~~~~~~~~~!
  A Tiger *growling*,
Grrrr~~~~~~~~~~~~~~~~~~~~~~~~~~~!

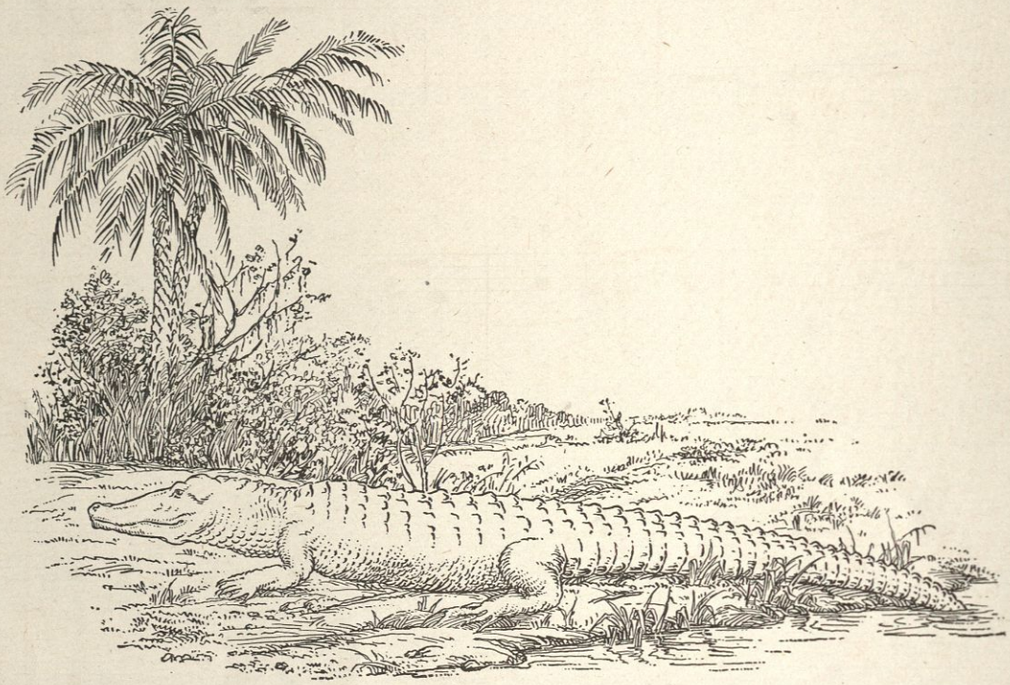
DOROTHY GAYNOR BLAKE

5. TIGER! TIGER!

DOROTHY GAYNOR BLAKE

Mysteriously and with much contrast





THE ALLIGATOR

Through jungles deep a river flows,
(Quite close to the equator),
And in it lives an animal
They call an Alligator.

He suns himself, and in the mud
He lies the whole day through,
And swallows up the fish that pass,
For — he's nothing else to do.

His jaws are big, his teeth are sharp,
To see them makes one shiver!
For he *eats the babies* —
Who fall into the river!

DOROTHY GAYNOR BLAKE

6. THE ALLIGATOR

DOROTHY GAYNOR BLAKE

Slowly, darkly mysterious, except in the one happy line about his freedom from care

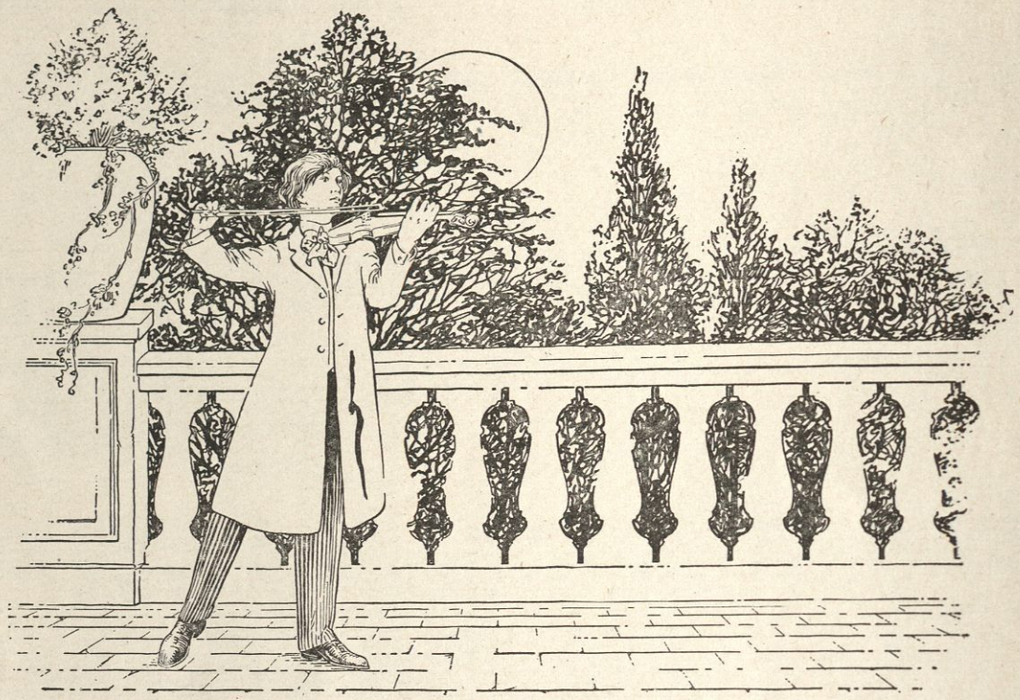
PIANO

p *mp*

The sluggish jungle river

f *mp* *f* *p* *mf* *f* *mp* *p* *ppp*

Ped. 8va bassa



Playing a Violin

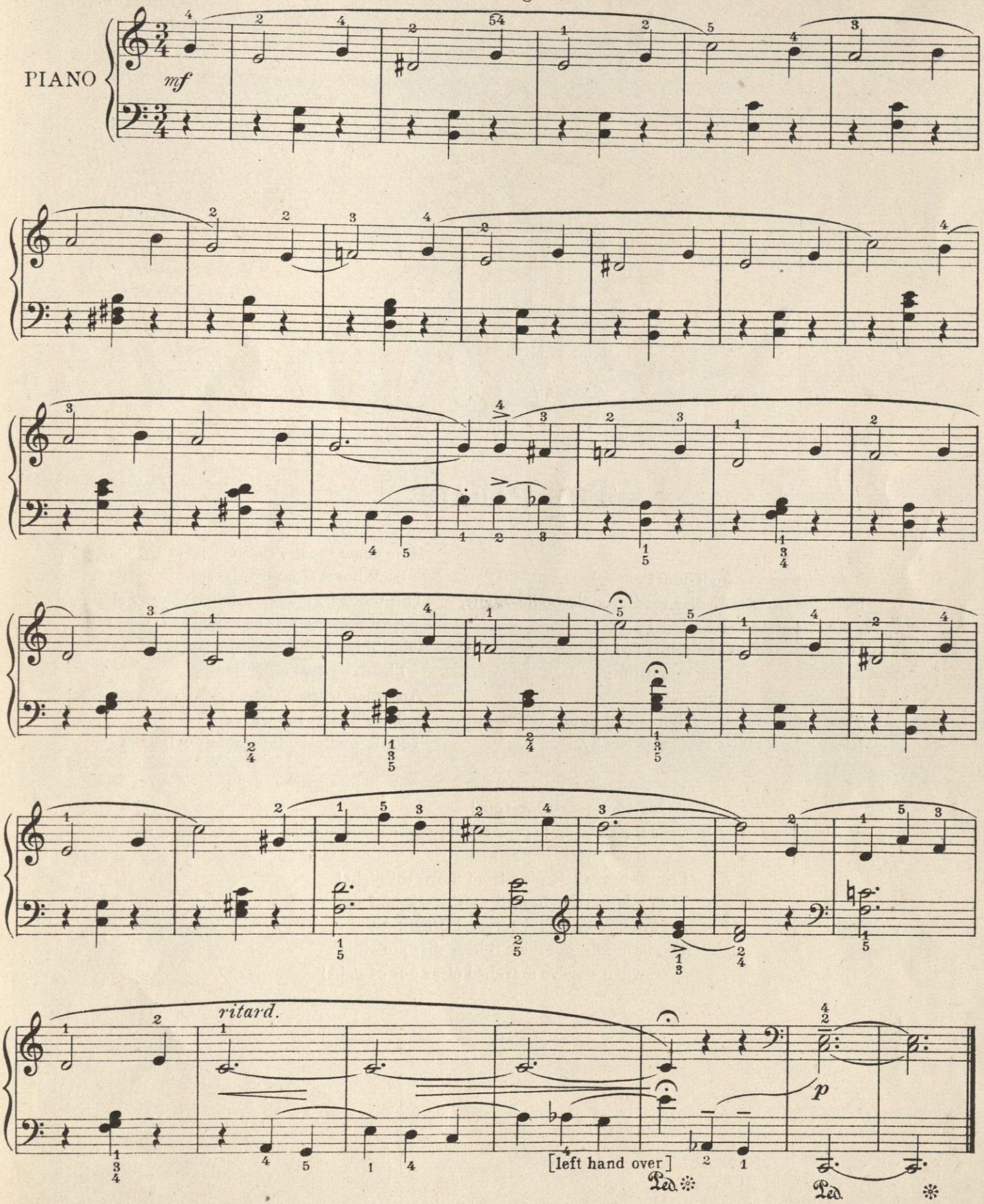
A melody that's sweet and thin
  Comes floating out to me.
I'm sure it's from a violin,
  Although I cannot see.
And when the tone grows full, I know
  He's pressing down upon the bow.
I'll close my eyes and make believe
  I'm playing a violin.

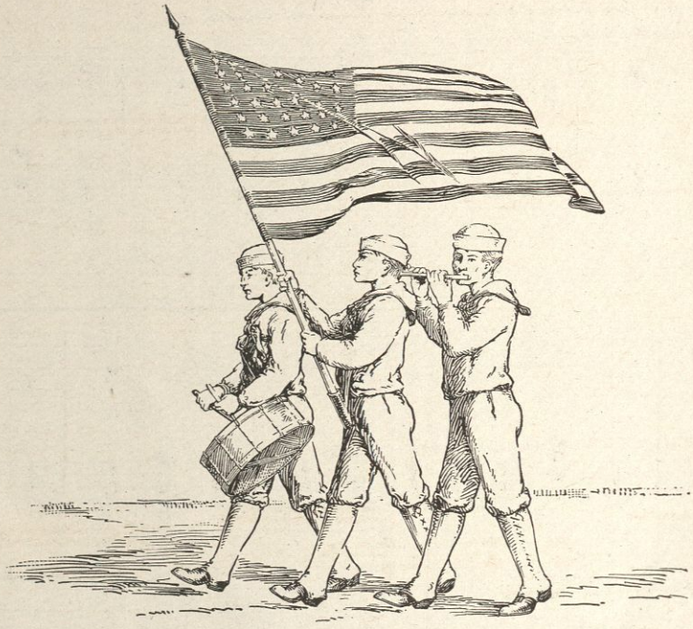
Dorothy Gaynor Blake

7. PLAYING A VIOLIN

Very slow - right hand bearing down heavily - big tone
perfect legato - left hand *very soft* throughout

DOROTHY GAYNOR BLAKE





THE PARADE

Toodle-oodle,
  Oot-toot-toot-toot-toot!
Hear the silver flute play toodle-oodle-oodle-oodle,
  Oot-toot-toot-toot-toot!
How I love to see the colors fly!
A man beats on a big bass drum;
He holds his head up high.
Toodle-oodle-oot sing horns and flute,
Every player blows as he marches by.

Here come the gay marines just
  Back home from off the sea.
This toodle-oodle-oot their welcome sings,
  And they are just as happy as can be!
Oh, I'll be mighty proud when
  I learn to drill and shoot,
And then when I come back from foreign lands
  They'll greet me with a
Toodle-oodle-oodle-oodle-oot!

Toodle-oodle,
  Oot-toot-toot-toot-toot!
Hear the silver flute play toodle-oodle-oodle-oodle,
  Oot-toot-toot-toot-toot!
I could hear them play from morn till night!
They march straight and they're trig and slim
And their eyes look keen and bright.
Toodle-oodle-oot—we'll hear that flute
Even when they've marched clear out of sight!

DOROTHY GAYNOR BLAKE

8. THE PARADE

Gaily—fast but
in strict time.

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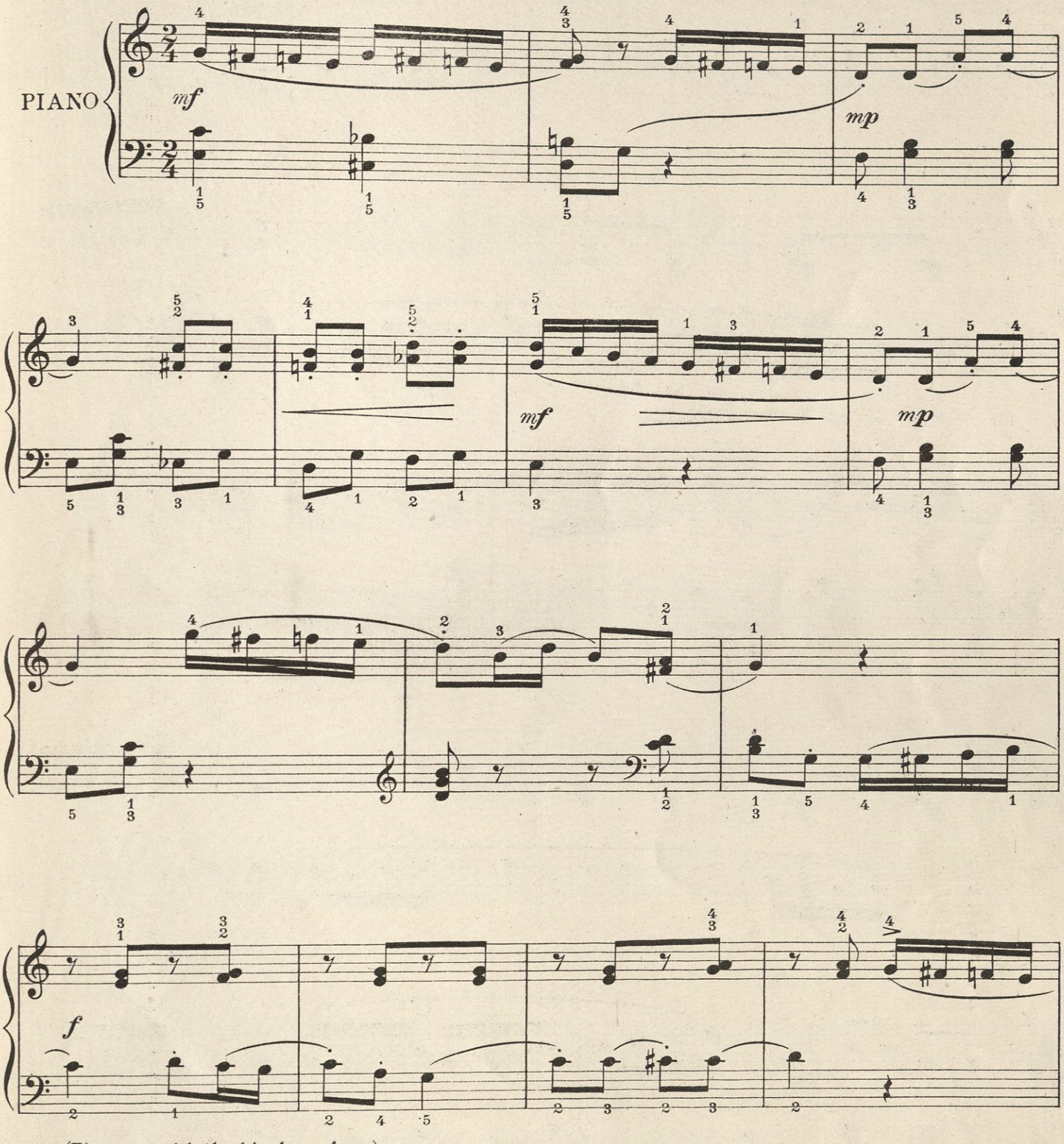
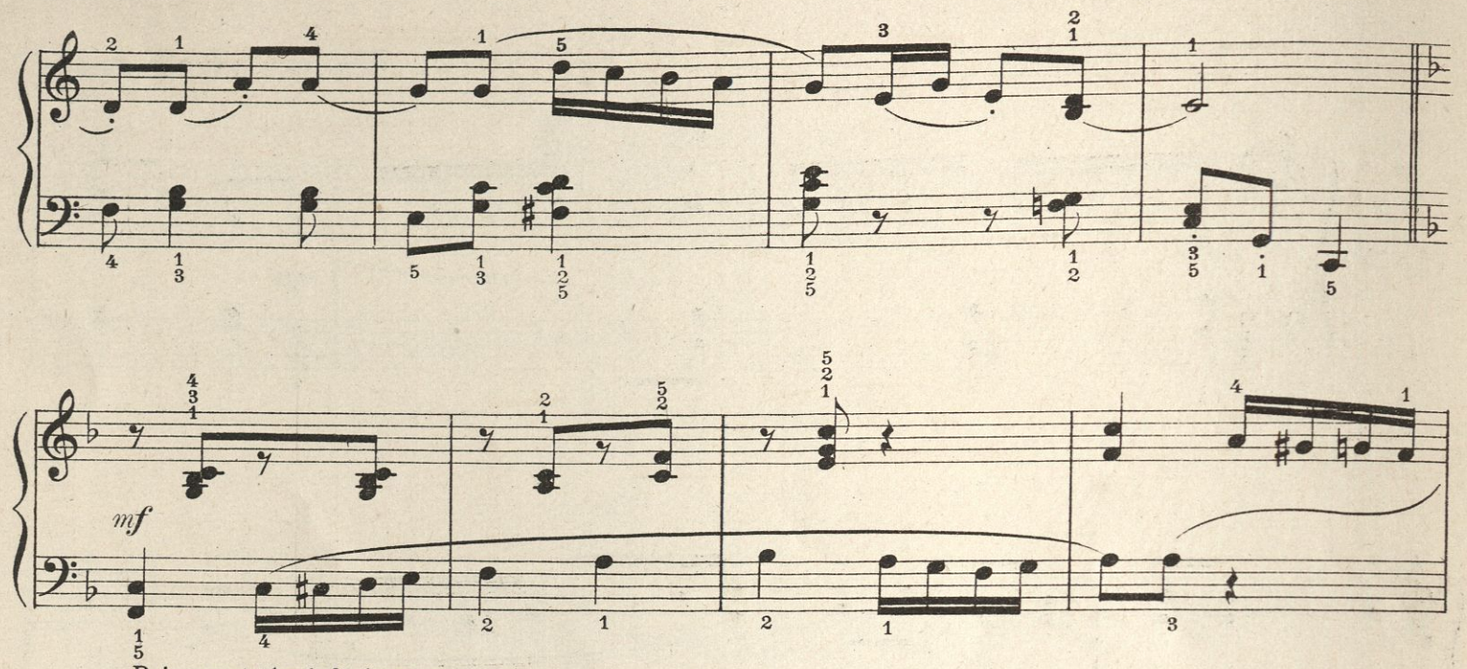
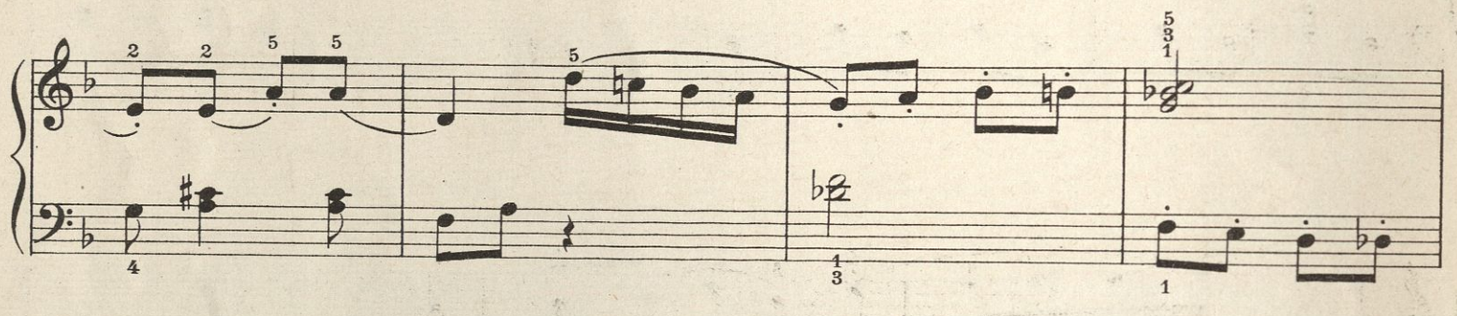
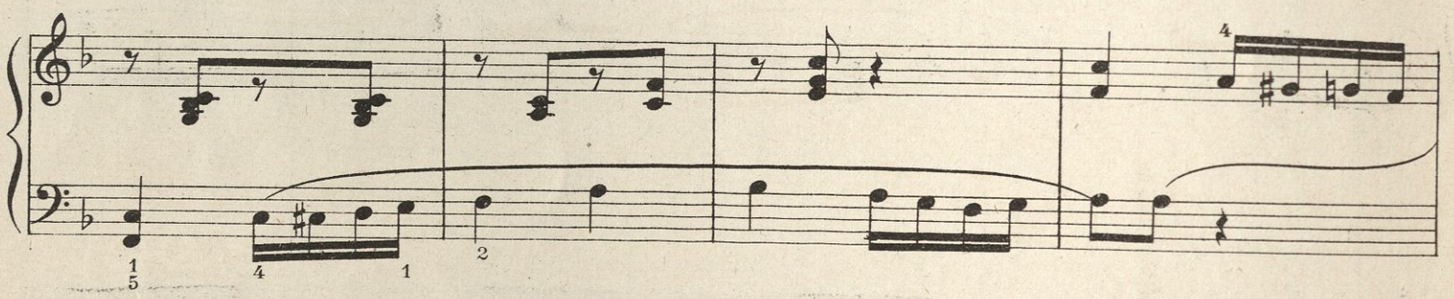


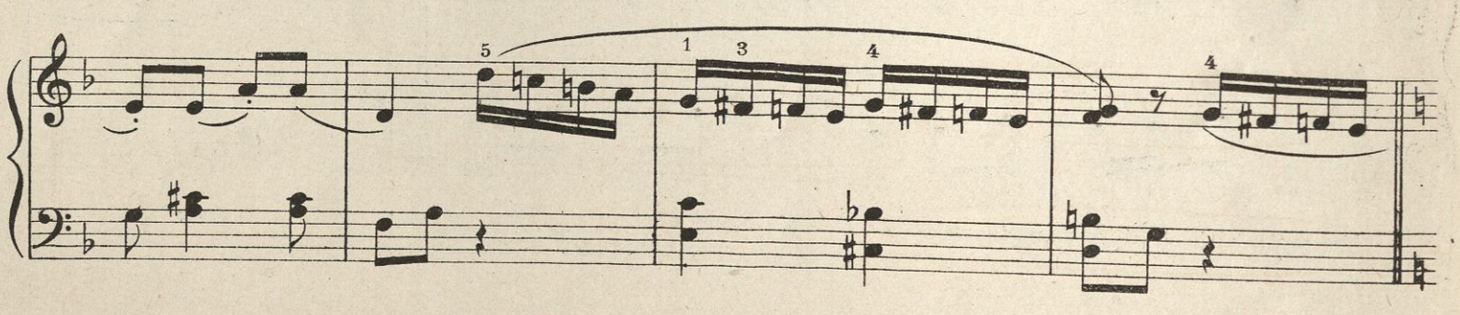
(The man with the big bass drum)

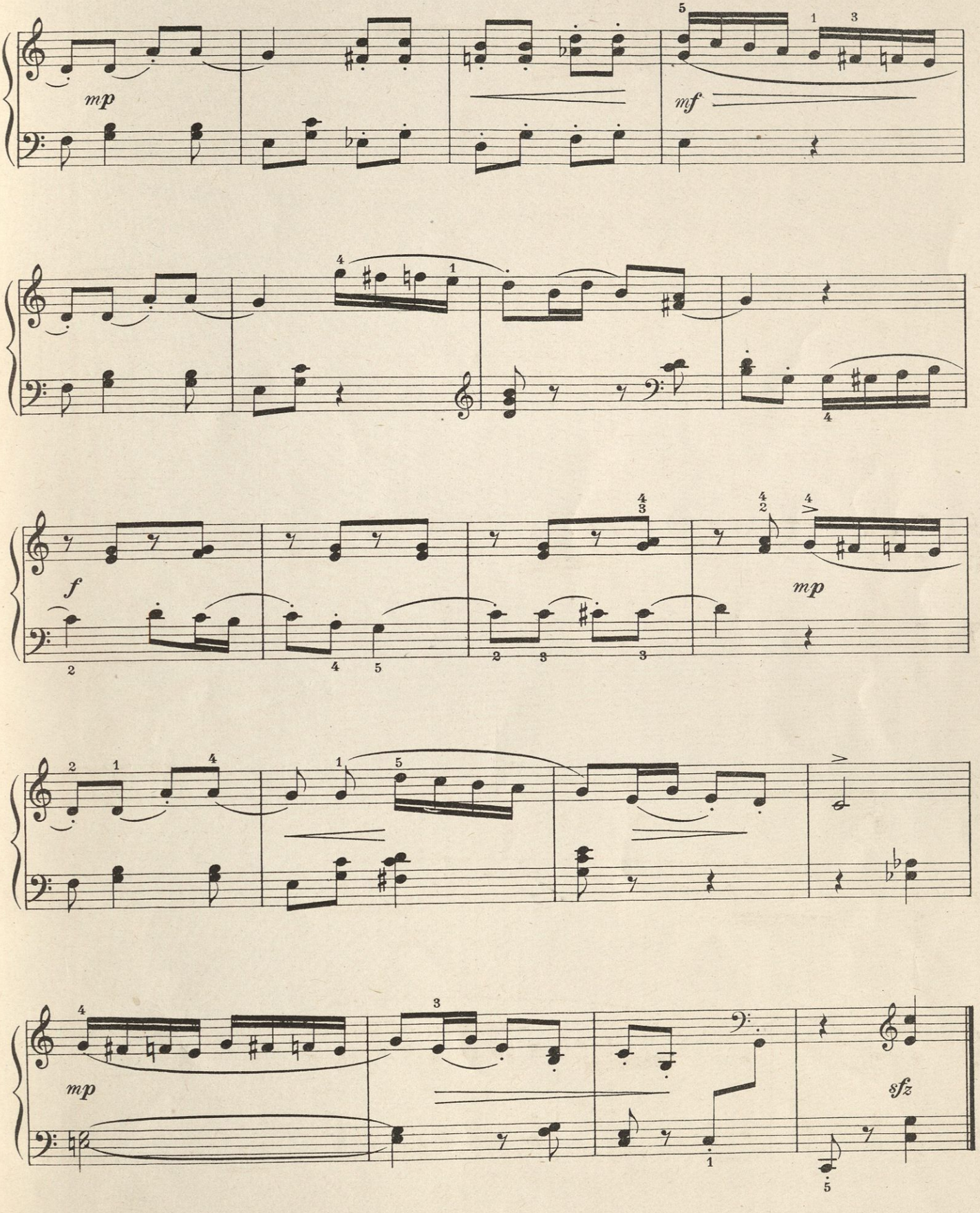


Bring out the left hand melody








mp
mf
f
mp
mp
sfz

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